

# GEORGE ARLISS MAKES DEBUT ON SCREEN IN ADAPTATION OF FRANZ MOLNAR'S 'THE DEVIL'



MISS EDITH HALLORAN  
"SOMETHING DIFFERENT"  
N.Y.

MISS ALMA BELL  
"THE INSIDE OF THE CUP"  
N.Y.

MISS BETTY COMPTON  
"PRISONERS OF LOVE"  
CAPITOL

MISS PRIGILLA DEAN  
"OUTSIDE THE LAW"  
N.Y.

MISS KATHARINE STUART  
"BUNGALOW ROMANCE"  
N.Y.

MISS DOROTHY DICKSON  
"THE DEVIL"  
N.Y.

MISS BETTY COMPTON  
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## Paris's Wayward "Louise" Brought Back to Give an Additional Role for Miss Farrar

Long Absence of Charpentier's Opera Cause of Some Astonishment.

By W. J. HENDERSON.

A VAST amount of not has been written about Paris. But without doubt the life of that ancient city is excellent material for literary men, dramatists, special correspondents and composers. Leo Ornstein wrote "Impressions of Paris." He had lived in New York all his life, and it never occurred to him to compose any impressions of Trinity Church. Ethel Leginska made a piano piece of the gargoyles of Notre Dame. She never thought of making one of the busy, noisy, of Koenig's chop house. What would?

The great men of Paris set the example of writing about their town. "Boost Paris!" seems to have been their trade cry from early times. Even Balzac could not refrain from writing about the city as if it were the only genuine home of romance in all the world, and his precious "Father Gobeau" was little worse than Charpentier's "Louise," who returned to us in all her infancy yesterday afternoon at the Metropolitan Opera House.

The title of the opera might well be "Louise, or Why Girls Leave Home." What is it all about? Pretty much the same thing that is worrying decent fathers and mothers all over this town at the present moment. Louise desires more than her station in life can give her, but, most of all, she wishes to be bad. She hates the staid existence of her respectable home, her honest, hard working father and her virtuous but cross mother.

It does not appear that Louise feels that life is worthless without her. She does not have to own a \$300 fur coat or \$15 shoes. In this she differs materially from the New York girl of today, who must have these things or simply perish. Immortal souls may be important, but in the opinions of thousands of innocent looking young women they are merely exchangeable commodities in return for which fur coats and other such insignia of wealth are to be had.

It is not this sort of thing that troubles Louise. What she wishes is "life." Now, have you ever noticed that there is no such thing as "life" without immortality? If you live decently that is not life. You must get right out into the glare of the light, saturate your soul with iniquity and your stomach with illegal liquors, stupefy whatever small intelligence you may have, and "go the pace," whatever that is. Otherwise you are a "piker."

Learned for Paris Inferno. Louise, according to Charpentier, yearned for the inferno of Paris. Not the theatrical inferno run for the devilment of idiotic tourists, but the real thing, the one that even George Moore did not know, but with which any little grisette, midinette or other satanette could become acquainted by the simple process of making a present of herself to some triumphant dancer. Louise presents herself to Julien who conveys with her across an alley. She leaves home and brings grief and shame to her mother and her father, the latter, by the way, the best and most lovable human being in the whole drama.

Meanwhile we are invited to observe studies, dramatic and musical, of the streets and sounds of Paris. Some clever work is done here. It is noteworthy that the sounds and sights of Paris have impressed artists of that town for so many years. Clement Janquin and Rod La Roche, the sixteenth century composer "The Cries of Paris." We are invited also to observe the industry of a Parisian sewing room. Quite new material for opera, all these things, to be sure. But how is it that the Parisian sees it all so differently?

Suppose a composer of real genius were to set his pen to the inferno of life of our tenderloin and its seductive temptations for the poor working girl from Brooklyn. He would compose the Broadway letter, the ticket speculator, the cunning and cunning, the chauffeur, the always raging traffic cop, the lewdboy, the libretto seller, the people who make on keeping to the left as they promenade, the pickpocket, the runner in the silent, watchful women of the lower heads and uplifted eyes. One would expect that under the web of thematic fragments meant to indicate all these we should hear the dread counterpart of the wages of sin.

We should hear some echo of the inevitable misery pursuing it, the decay of body and mind, the growth of disease, the final conquest of horrible death. Even in Paris the tragedy follows the comedy. But the exhilarating text of Mr. Charpentier's drama is that the sins of the daughters visit themselves upon the fathers. And with this perversion of the Biblical promise he makes the music of Louise and her paramour, the cunning and cunning, the chauffeur, the always raging traffic cop, the lewdboy, the libretto seller, the people who make on keeping to the left as they promenade, the pickpocket, the runner in the silent, watchful women of the lower heads and uplifted eyes. One would expect that under the web of thematic fragments meant to indicate all these we should hear the dread counterpart of the wages of sin.

### Operas at Metropolitan

MONDAY.

"Manon Lescaut," with Mme. Alda, Messrs. Mettelfeld and Scott.

TUESDAY.

"Tosca," with Miss Farrar, Messrs. Gigli and Scott.

WEDNESDAY.

"Cleopatra's Night," with Mme. Alda and Mr. Kingston.

THURSDAY.

"The Barber of Seville," with Miss Farrar, Messrs. Gigli and Scott.

FRIDAY.

"Eugen Onegin," with Mme. Muzio and Mr. Martelli.

SATURDAY.

Matinee—"Lucia," with Miss Farrar and Mr. Gigli. Evening—"Zaza," with Miss Farrar and Mr. Gigli.

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Carnegie Hall on Thursday afternoon and Saturday evening. Missa Levis, as the soloist, will play for the second number at each concert the same master's C minor piano concerto.

Arturo Toscanini and his La Scala Orchestra will appear in a concert at the Hippodrome to-night under the auspices of the Society for the Prevention and Relief of Tuberculosis. The programme is: Overture to "The Barber of Seville," Rossini; symphony, "The New World," Dvorak; "Joyous," symphonic poem, De Sabata; Good Friday spell from "Parsifal," Wagner; Rakocsky march, Berlioz.

Miss Anna M. A. president and founder of the American Music Op-

timists Society, personally offers a prize of \$500 for the best quiet (piano) and strings) by an American composer. Manuscripts must be labelled with a motto or non de plume and be accompanied by a sealed envelope bearing outside the same motto or non de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until after they have selected the winning composition. Manuscripts are to be sent to the secretary of American Music Op-

timists at 4 West 130th street, New York City. The judges will be Josef Strakosky, Henry Hadley, Hans Letz, Roberto Moranzoni and Joar Manen. The winning composition is to have its first performance at one of the concerts

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